The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 57, No. 1 January 1998

Monstrous Craws & Character Flaws

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Information Bulletin

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JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: *The Quest of Beauty*, part of a new exhibition of cartoon art at the Library. *Illustration by Peggy Bacon, India ink and black crayon on paper, ca. 1936-41*

Cover Story: On Feb 25, the Library will open the Caroline and Erwin Swann Gallery of Caricature and Cartoon with an exhibition entitled "Monstrous Craws & Character Flaws: Masterpieces of Cartoon and Caricature at the Library of Congress," featuring works from the Library's extensive holdings of original cartoon art. 12

Copyright Centennial: In 1897, the Copyright Office was established as a separate division of the Library of Congress. One hundred years later, the Library sponsored a special reception in the Great Hall of the Jefferson Building to commemorate the anniversary. 3

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Cataloging in the Baltic: Library staff attended a cataloging seminar in Vilnius, Lithuania, designed to promote improved cataloging in the newly independent Baltic states. 11

African American Odyssey: A new exhibition that features items from the nation's largest collection of materials relating to African American history and culture opens next month. 15

Wealth of Poetry: Poets Philip Levine, Mark Turpin, Myra Sklarew and David Gewanter read from their work in November. 16

Changing U.S.-Italian Relationship: Ferdinando Salleo, Italian Ambassador to the United States, lectured on the present and future role of the United States in Europe. 17

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The *Library of Congress Information Bulletin* is issued monthly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies, and allied organizations in the United States. It is also available on the World Wide Web at http://www.loc.gov/loc/lcib.

Research institutions and educational organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin*, Public Affairs Office, Library of Congress, 101 Independence Avenue S.E., Washington DC 20540-1610, email lcib@loc.gov.

GUY LAMOLINARA, Editor
JOHN H. SAYERS, Production

The Copyright Office at 100

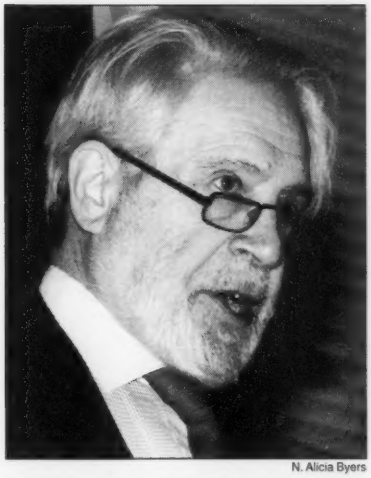
Reception Caps Weeklong Anniversary Celebration

In 1897, the same year the Jefferson Building opened, the Copyright Office was established as a separate office within the Library of Congress and the position of Register of Copyrights was created.

To celebrate its 100th anniversary, on Dec. 10, Library staff joined representatives from copyright trade associations, including former U.S. Rep. Patricia Schroeder, now president of the Association of American Publishers, and staffs of congressional offices and executive branch agencies for a Great Hall reception.

Pulitzer Prize-winning poet Anthony Hecht read poetry, including "The Life of Crime," which appears in his most recent publication, *Flight Among the Tombs*. Mr. Hecht, the Library's 26th Consultant in Poetry, is the 1997 winner of the Academy of American Poets Tanning Prize. Staff Sgt. Patrick Sobolik sang "The Star Spangled Banner" as the flag was presented by a Joint Armed Forces Color Guard from the Military District of Washington.

The Library and "The Star Spangled Banner" are linked historically to the War of 1812. Francis Scott Key wrote the lyrics to the song in September 1814 during the Battle of Baltimore. The previous month, British soldiers set fire to the U.S. Capitol, destroying the Library's entire collection. Congress began rebuilding its Library with the purchase of the Thomas Jefferson's 6,500-volume private library.



N. Alicia Byers

Former Poet Laureate Anthony Hecht read from his most recent work at the reception in honor of the Copyright Office.

N. Alicia Byers

Dr. Billington and former Poet Laureate Anthony Hecht join in congratulating Register of Copyrights Marybeth Peters on the 100th anniversary of the Copyright Office.

But the phenomenal growth of the collections was due to Librarian Ainsworth Rand Spofford's vision of a national library and his success in urging Congress to pass legislation in 1865 to make deposit a requirement for copyright registration and in 1870 to move the entire copyright function to the Library.

Unable to attend the program because he was chairing a hearing by the House Subcommittee on Courts and Intellectual Property, Rep. Howard Coble (R-N.C.) sent a statement in which he said: "In 1870, legislation was passed to transfer the entire 'copyright business' from the federal courts to the Library of Congress. For the first time, our nation had a central point for both copyright registration and for the holding of record copies of registered works. One hundred years ago, the Copyright Office was created as a distinct unit of the Library to facilitate registration of works."

Rep. Coble also said that the office has evolved into a vital congressional agency that grants invaluable domestic and international policy advice and takes part in treaty negotiations, in cooperation with the administration.

Speaking on the significance of the Copyright Office to the Library, Dr. Billington said, "There is a critical synergy that exists between the Library of Congress and the Copyright Office. Copyright has played a catalytic role in making the Library the greatest repository of knowledge in the world. Today both the Library and the Copyright Office are at the center of our digital networked information society, and our partnership is as important today as it was 100 years ago."

Register of Copyrights Marybeth Peters noted that with the creation of a copyright department, copyright policy leadership effectively shifted to the head of the Copyright Office. She said the role of the office has been one of leadership in the establishment of U.S. copyright policy and service to the nation. "The record of the office is one of solid achievement," she said.

During her presentation, Ms. Peters noted that the goals established in 1897

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Proguing Through Literary Waters

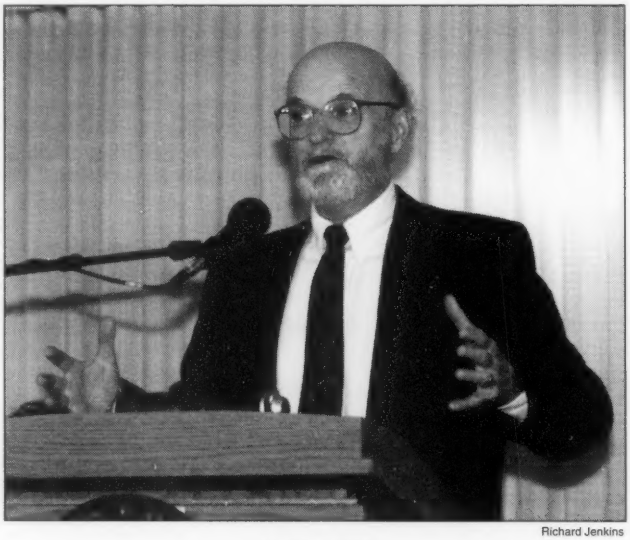
John Barth Reads from Unpublished Novel

Novelist John Barth spoke entertainingly from unpublished new work to about 75 people in the Montpelier Room the evening of Nov. 6.

His prose was read at breakneck speed in an Eastern Shore accent and punctuated with cardboard signs he held up over his head.

"It was a dazzling demonstration of his inventive style, verbal wit and satirically apocalyptic commentary on the end-of-the-century American culture," said Alice L. Birney, American literature manuscript historian in the Manuscript Division.

A Maryland native, Mr. Barth is a sailor whose enjoyment of the Chesapeake Bay is often a theme in his work. Introducing him, Prosser Gifford, director of the Office of Scholarly Programs, which sponsored the program, said: "The shallow southeastern Chesapeake is ringed by swamps, bogs, fens and marshes, and these play through John Barth's writing as musical strands through a symphony." He noted Mr. Barth's "exuberant proliferation of the options of every day."



Richard Jenkins

John Barth

The title of the reading was "*Coming Soon* — Readings from a Book in Progress." The book is ostensibly about a former Navy vessel now afloat on the bay while being restored to serve as a showboat. What Mr. Barth read, however, was a writing exercise and preamble in which the author tortures himself at length (but with exquisite wordplay) about what he is going to write.

"For the how-manyth time I opened [the notebook] to the virgin page ... uncapped my faithful fountain pen, and —" Here he held up a blank sheet of paper. He said writer's block was like "impotence or constipation" and called his muse "dilatory."

Later he said the prologue probably wouldn't appear in the book and went on to read a narrative by a "foul-mouthed marsh rat of uncertain gender" in salty vernacular. "Male or femme, I've attained an age where what's between my legs matters less than what's in my mind or what's 'twixt you 'n' me."

The character enjoys poking around the Chesapeake Bay, or "proguing," which, Mr. Barth said, is derived from the French and Spanish *pirogue*, or dugout canoe. The term was popularized in the Hank Williams song "Jambalaya," which says: 'Goodbye Joe, me gotta go, me oh my oh./Me gotta go, pole the *pirogue* down the bayou.'

Said Mr. Barth: "To progue is to pick and poke around, to scavenge, to beachcomb where no beach is, to paddle along the lee shore of the bay in leisurely but sharp-eyed pursuit of whatever. ... Progue ye for whatever's out there. You may turn up, to cite a few choice items from my own life list, an entire summer tuxedo fetchingly entwined with a strapless ball gown, a former CIA clandestine services officer with 40 pounds of scuba weights around his waist and a 9mm bullet hole abaft his left ear, a ship in a bottle, the latter uncorked and one-fourth full of mucky black water, the former a miniature square rigger, storm battered but still bravely afloat inside, and a bottle in a ship: a grounded and abandoned 35-foot cruising sloop, lunch one-half eaten on the dinette table, course plotted on the Nav station chart, an unpopped bottle of Dom Perignon in the wine locker along with sundry inferior vintages, all of which I liberated — finders keepers."

It is through proguing that his character knows the bottom of the bay as well as many seasoned sailors know the top, Mr. Barth said. The piroguer progues endlessly in her skiff, *Nameless*. Sometimes she takes along her friend, Earl, so-called because the acronym for Earth Air Reconnaissance Laboratory is emblazoned all-caps on his baseball hat. He calls her Name, short for Nameless. They wind up finding a lot of stuff churned up by the storm Zulu II in the "hick fen" that they call the Chesapeake.

After one "particularly fruitful progue" of Earl's "half-dismantled aquacultural establishment," Earl "set me up proper for a different type of proguing, I mean proguing through your warped woofs of your World Wide Web ... a high-tech dreck catcher if ever there was ... with its own menus of www-dot-menus."

The book is tentatively titled *Coming Soon!!!* after the sign placed on the Navy vessel: "Adams Original Floating Theater II — Coming Soon!!!" Mr. Barth at times held up a photograph of the barge itself. He also held up a giant asterisk (often when describing the physical features of the bay in sort of mental footnotes, such as the fact that the bay is "300-plus kilometers north-south, a mere measly average three

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New Staff Appointments Announced

Elizabeth Pugh Selected General Legal Counsel

Dr. Billington has announced the appointment of Elizabeth A. Pugh as the second general counsel in the history of the Library. Ms. Pugh assumed her duties on Jan. 5.

"Ms. Pugh is a most welcome addition to the Library, assuming direction of the critical legal affairs we have under way. Our extensive search has found a talented and top-notch legal mind to ensure that the programs and activities of the Library are well ordered as we prepare for the 21st century," said Dr. Billington.

Most recently, Ms. Pugh has served as general counsel at the National Archives and Records Administration (NARA), advising the Archivist of the United States on a wide variety of complex legal and administrative matters, including copyright law, federal appropriations and presidential library foundations, among others. She also administered NARA's ethics program and was key to the development of NARA's newly created office that formulates and recommends policy on access to government information. In her responsibility for managing litigation cases, Ms. Pugh played an important role in the settlement of a case that led to the recent opening of tape recordings made by former President Nixon.

"I am honored and excited about moving to such a wonderful institution during this dynamic and challenging time in our history and look forward to meeting and working with the staff of the Library," Ms. Pugh said.

Ms. Pugh began her government service as an attorney in the Department of Housing and Urban Development (1978-1980) before moving to the General Counsel's Office in the Department of Education (1980-1983). She then joined the Department of Justice, where she held increasingly responsible positions

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Dimunation Named Chief Of Rare Book Division

Mark G. Dimunation was recently named chief of the Rare Book and Special Collections Division. He assumes his duties on March 30.

Mr. Dimunation comes to the Library from Cornell University, where he served since 1991 as curator of rare books and curator of exhibitions. At Cornell, he was responsible for the acquisition, development and interpretation of the rare book and literary manuscript collections, as well as general exhibition and publication supervision.

In announcing the appointment, Associate Librarian for Library Services Winston Tabb said, "Mark Dimunation brings with him excellent credentials and a wealth of experience in rare books and special collections."

Before moving to Cornell, Mr. Dimunation worked at Stanford University, serving as assistant chief of the Department of Special Collections (1989-91), rare books librarian (1986-1991) and librarian for services and operations (1983-85). From 1981 to 1983, he was assistant head of acquisitions for the Bancroft Library at the University of California, Berkeley.

Mr. Dimunation received his master's degree in library and information science from Berkeley in 1983, his master's in American history from Berkeley in 1976, and his bachelor's degree from St. Olaf College (Northfield, Minn.) in 1974.

He is a member of the Grolier Club and is active in the American Library Association's Rare Books and Manuscripts Section, where he has served on several important committees. He has presented a number of papers and published several exhibition catalogs, most recently "A Legacy of Ideas: Andrew Dickson White and the Founding of the Cornell University Library."

Davenport Appointed Director for Acquisitions

Nancy Davenport, a 26-year Library of Congress veteran, has been appointed director for Acquisitions effective Dec. 21.

Most recently acting chief of both the Rare Book and Special Collections Division and the Prints and Photographs Division, Ms. Davenport began her career at the Library at the Congressional Research Service in 1971. During her tenure at CRS, she held a number of positions of increasing responsibility in the Library Services Division, including senior bibliographer in foreign affairs, national defense, education and public welfare, assistant section head, assistant chief and acting chief. From 1985 to 1995, she served in the Office of the Director of CRS, first as coordinator for member and committee relations, then as associate director for special programs.

From 1990 to 1996, Ms. Davenport helped direct the Frost/Solomon Task Force, which was responsible for overseeing assistance to the newly democratic legislatures of Central and Eastern Europe. Specifically, she helped train members of parliaments, their staff and their librarians in the use of technology and other information resources to support the needs of democratic legislatures. In addition, she served as the first acting director of the newly created Library Distribution Services directorate, which included responsibility for the Library's Cataloging Distribution Service, Photoduplication Service, Federal Research Division and Retail Sales.

Ms. Davenport received her MLS degree from the University of Pittsburgh in 1971 and her bachelor's degree in political science and economics from West Virginia University in 1969. She has been active in the American Library Association, where she currently serves as chair of the Editorial Board of the journal *Library Administration and Management*.

French Impressions

Stanley Karnow Revisits 1950s Paris

Stanley Karnow, Pulitzer Prize-winning journalist, author and historian, entertained a large audience in the Mumford Room on Dec. 4, reading from his latest book, *Paris in the Fifties*, and recalling his days in Paris as a student and a correspondent for *Time* magazine.

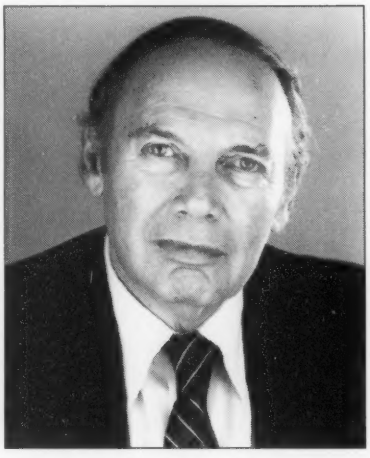
Compiled from carbons of his dispatches from the early '50s, Mr. Karnow's volume was illustrated by his artist wife Annette, who used the Library's collections to assure the historical accuracy of her sketches.

John Y. Cole, director of the Center of the Book, introduced Mr. Karnow and reminded the audience that this lecture series, "Books and Beyond," is particularly interested in sponsoring events that showcase the Library's resources.

Mr. Karnow first went to France in June 1947, just out of college. "I went for the summer, and stayed 10 years. Why Paris? There were a lot of reasons. First, there was the magic of the name and this legendary city of light ... that promised something for everyone. I think one of the attractions for a lot of Americans of that generation was the nostalgia of previous generations. We were attracted by the idea that we'd retrace the footsteps of Hemingway, Fitzgerald, sit at the feet of Gertrude Stein, or at least revisit their ghosts."

Because he became fluent in French, knew his way around town and was the youngest of *Time*'s Paris staff, Mr. Karnow was assigned to stories about what made the French tick." He tried to follow the first editor of *The New Yorker* Harold Ross's 1925 advice to Janet Flanner: "I want to know what they think, not what you think."

Mr. Karnow learned the importance of the art of eating in France in October 1952 when he met Curnonsky, the most famous gastronome of the time, who invited him to one of the dinners celebrating Curnonsky's 80th birthday. Co-author of the 28-volume *France Gastronomique*, Curnonsky counseled him, "Whenever you get to a town and want to know the best place to eat, consult the local doctor and especially the priest. They know the best places."



Stanley Karnow

While accompanying the proprietor of a Left Bank cafe, who took his regular customers with him on a wine-buying trip to the Beaujolais region, Mr. Karnow got an inside look at French drinking habits. Toward the end of the trip he observed, "Albert's habitués had never raised their pinkies, swirled their glasses or judiciously held them up to the light for examination. They smoked ceaselessly and swallowed their wine in a gulp or two instead of sniffing it, rolling it around their tongues and spitting it out, as professionals supposedly did."

Crime reporting was part of Karnow's job. He declared himself spellbound by something uniquely French, the *crime passionnel*, or crime of passion. In spite of the French tolerance for adultery, a woman killed her husband because he was having an affair with the redhead next door, confessed and was acquitted of the crime. When Mr. Karnow queried the lawyer about this, he said "That's called denying the evidence."

"Celebrities of one sort or another would pass through Paris in those days, and one day I moseyed over to the Ritz Bar to meet Hemingway, who of course had been one of my heroes. He came into the bar to meet me, and he looked just like his Karsh portrait, with his turtleneck and the gray beard and his shaggy hair hanging over his wrinkled forehead.

"He gripped my hand — his grip was like an iron vise — embarked on a series of Pernods and, propelled by my questions, carried on a monologue. The Nobel Prize? 'Oh, that little Swedish thing. Gave to the mayor of Havana. Win medals, but don't wear them. Journalism? I free-lanced for newspapers before I turned to fiction. Learned a lot. Every reporter needs a built-in [expletive] detector.' As he rattled on, I gradually felt that the icon of my youth had devolved into a caricature of himself, and my ears glazed over. After a while, visibly fatigued and slightly tipsy, he stumbled to the telephone, rang up his wife in their room and slurred, 'For God's sake, come down here and rescue me.' I have to confess — he was a terrible disappointment."

In contrast to his disappointment with Hemingway was Mr. Karnow's experience with Audrey Hepburn, who arrived in Paris in July 1953 to promote her first film, "Roman Holiday." "I went up to spend the best part of the afternoon with her in her suite, and for me it was a memorable, if brief, encounter. She seemed to be thoroughly poised until she began to fiddle with her hair, fidget with her dress and fumble with her gold cigarette lighter; and I sensed that, for all her cool composure, she was as jittery as a kitten. I was just a kid, I was as young as she was. ... I could have stayed with her for the rest of the day, prattling about one thing or another. But my infatuation was probably one-sided. I left, floated out of the hotel in the Place Vendome — and never saw her again."

When queried about differences between the French of today and the French of his decade in Paris, Mr. Karnow responded, "The French are eternal. In France I think there's a dual feeling. One is a great self importance because they're French — this is the center of the universe. Yet at the same time they feel beleaguered. ... I think they're concerned about in-roads made by foreign cultures." Acknowledging that this could be a genera-

tional conflict, Mr. Karnow mentioned French youths whizzing by on skateboards wearing jeans with torn knees and American college sweatshirts ... "who could be from anywhere in the world. ...I don't know how they can seal them [the kids] off from all these other influences coming out in the rest of the world."

Another difference in the France of today: "Paris is no longer the cultural center of the world. Go back to my day, when a new work came out by [Jean Paul] Sartre, or Simone de Beauvoir or Francoise Sagan, or [Andre] Malraux, it would be a worldwide event. It would be translated. Today you can't name a French writer who has the same kind of stature outside France. ... The question is 'Why?' And I'm not sure I know the answer. ... Maybe cultures rise and fall, maybe they're in a slump now and maybe they'll come back."

Mr. Karnow noted that the French have not yet come to terms with World War II, with the surrender to Germany. "Many of the great writers of the '50s were collaborating either directly or indirectly, mostly indirectly. Sartre's plays were first produced under the European occupation. [Albert] Camus straddled, was in the resistance ... but at the same time published novels under German censorship. As a friend of mine, the novelist Ward Just pointed out to me the other day, postwar German novels are filled with concerns about the war, and you don't find that in French novels."

One Sunday recently, while in Paris for "CBS Sunday Morning," Mr. Karnow visited one of the philosophy cafes where people congregate to drink coffee and indulge in "the national industry of France": talk. Although they didn't exist in his day, the philosophy cafes illustrate the French belief in the power of abstract ideas. While Americans believe in pragmatism, in getting things done, the French believe that ideas for their own sake are the reality. "The philosophy cafe exemplifies this, as it did back in the days when I lived there, when the cafes were jammed with people counting the angels dancing on the heads of pins. It was very invigorating, you never quite knew what it added up to, but that's the reality."

— Christine Hauser

Ms. Hauser is a Washington freelance writer and editor.

Copyright

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are essentially the goals of today. "The creativity, imagination, flexibility, patience and dedication of the staff deserve the highest praise," she said.

This program was part of a week-long series of events to commemorate the centenary. Activities included a discussion by John Y. Cole, director of the Library's Center for the Book, about Spofford's advocacy of a national library; recollections by Arthur Levine, attorney with Finnegan Henderson Farabow Garrett and Dunner of Washington, and Susie Barfield, chief of Copyright's Receiving and Processing Division, about working in the Copyright Office; the screening of three short films from the Library's National Film Registry, with an introduction by David Francis, chief of the Motion Picture, Broadcasting and Recorded Sound Division (MBRS); and two "curator's showcases."

During the showcases, Library curators discussed important collections that were obtained through copyright deposit. The curators who participated were Alice Birney and Marvin Kranz (Manuscript Division), Cooper Graham and Sam Brylawski (MBRS), James Flatness (Geography and Map Division), and Wayne Shirley (Music Division).

The Copyright Office also sponsored "U.S. Copyright Office Speaks: Intellectual Property Protection in the New Era," a seminar held on Dec. 11 and 12.

— Trellis Wright

Ms. Wright is in the Copyright Office.

Barth

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dipsy depths deep top-bottom, as tall and slim and shallow as the female lead in a dumb-blonde joke,") and the words "COMING SOON" at opportune and fairly explicit moments in the narrative and to the mirth of many in the audience.

At the end, Mr. Gifford said, "as you see, that was a pirogram."

Mr. Barth was born May 27, 1930, in Cambridge, Md., and studied at Johns Hopkins University in Baltimore, where he graduated with an M.A. in 1952. He taught at Penn State from 1953 to 1965, at SUNY Buffalo from 1965 to 1973, and from 1973 to 1991 at Johns Hopkins as professor of creative writing, where he is currently professor emeritus. Mr. Barth is author of numerous works of fiction, beginning with *The Floating Opera* (1956) to his most recent *On with the Story* (1996). His book of novellas, *Chimera*, won the National Book Award for fiction in 1973.

Mr. Barth has been depositing his manuscripts, typescripts and galleys with the Manuscript Division since 1968. Before the reading, Mr. Gifford escorted the writer to meet with Dr. Billington and then Ms. Birney. After the reading, a book-signing and reception were held in the Mumford Room.

— Yvonne French

Ms. French is a public affairs specialist in the Public Affairs Office. Alice Birney contributed to this report.

Pugh

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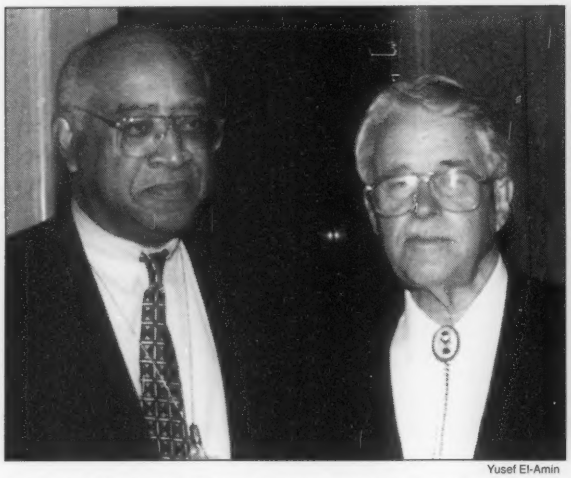
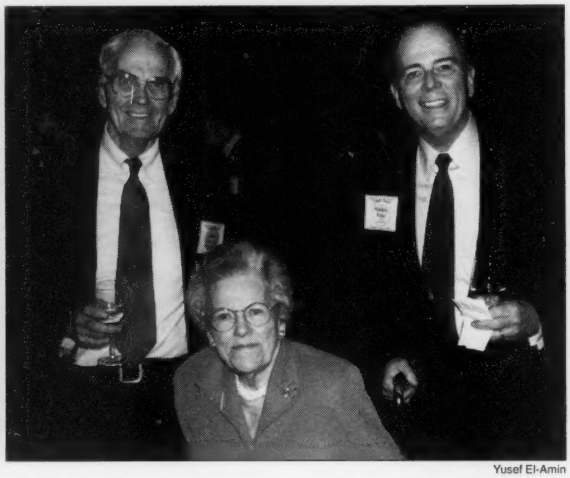
before assuming her position as NARA's General Counsel in 1995. At Justice, she was responsible for the overall supervision of all civil cases involving government information issues, including cases filed under the Freedom of Information Act, the Privacy Act, the Federal Advisory Committee Act, the Government in Sunshine Act and the Federal and Presidential Records Acts. Her experience also includes significant accomplishments in employment discrimination cases, national security concerns and other government-wide access issues. She has been a member of the faculty of the Department of Justice's Legal Education Institute since 1984.

In 1978, she received her J.D. from Cleveland-Marshall College of Law, Cleveland State University. Ms. Pugh graduated from the University of Massachusetts, Amherst, with a B.A. in 1971, and she also received an M.A. in higher education administration from Ohio State University in 1975.



Yusef El-Amin



Yusef El-Amin

Deputy Librarian Donald Scott and cartographer Hal Shelton; Alan and Nathalie Voorhees with Associate Librarian for Library Services Winston Tabb attended the Great Hall reception celebrating the 100th anniversary of the Geography and Map Division.

A Century of Maps

Seminar Celebrates Anniversary of G&M Division

Map aficionados from the United States and around the world recently gathered at the Library to celebrate the Geography and Map Division's 100th anniversary, meet the division's cartographic specialists and view some of the division's treasures.

Opening the three-day event with a reception in the Great Hall on the evening of Nov. 20, Deputy Librarian Donald Scott and Ralph Ehrenberg, chief of the Geography and Map Division, welcomed more than 300 friends of the division.

Led by Philip Lee Phillips 100 years ago, the Library's original "Hall of Maps" has grown into the Geography and Map Division, the world's largest and most comprehensive map and atlas collection. On behalf of Dr. Billington, Mr. Scott thanked the division's two friends groups — the Center for Geographic Information and the Philip Lee Phillips Society — for the support that they have provided the division during the past two years, and acknowledged "the outstanding work of the steering committees of these two organizations, which have been so ably led by Alan Voorhees, Kenneth Nebenzahl and Eric Wolf."

"In celebrating the centennial anniversary of the Geography and Map Division," Mr. Scott noted that "we also celebrate and honor the countless cartographers who have created the treasures that now comprise the Library's cartographic collections." He then acknowledged the work of those who have made major contributions to the field of cartography and the Library of Congress: Arthur Robinson, Hal Shelton, Marie Tharp and Alan Voorhees.

Considered the dean of American cartography, Mr. Robinson inspired and taught several generations of cartographers during his long and productive career at the University of Wisconsin, where he held the Lawrence Martin Professorship of Cartography, named after the second chief of the Geography and Map Division. During World War II, Mr. Robinson headed the Map Division of the Office of Strategic Services, which, under his direction, prepared several thousand maps that greatly aided the war effort and which are now housed in the Geography and Map Division.

Among of the foremost cartographers of this century and an accomplished landscape artist, Mr. Shelton worked initially for the U.S. Geological Survey and for the Jeppesen Co. of Denver. The third honoree was Ms. Tharp, whose work with the noted marine geologist Bruce Heezen pioneered cartographic studies of the ocean floors during a career spanning 35 years with Columbia University's Lamont-Doherty Geological Observatory and the Office of Naval Research. The final honoree was Mr. Voorhees, who has generously supported the Library in many ways, including the donation of maps from his personal collection and through contributions to the James Madison Council and the Center for Geographic Information.

Mr. Ehrenberg thanked those who made the three-day event possible, the Center for Geographic Information, the Philip Lee Phillips Society, the Washington Map Society, and particularly Roger and Julie Baskes, Virginia and Jenkins Garrett, Arthur and Janet Holzheimer, Glen and Ellen McLaughlin, Kenneth and Jocelyn Nebenzahl, Mr. and Mrs. Thomas Touchton, and Alan and Nathalie Voorhees.

Following the official welcome, the guests had the opportunity to view the exhibition "American Treasures of the Library of Congress," where specialists from the Manuscript, Prints and Photographs, Rare Book and Special Collec-

tions, and Geography and Map divisions answered questions. A special feature of the event was the presentation of a scanned image to the guests of Abraham Ortelius's 1570 edition of his *Theatrum orbis terrarum*, which the Geography and Map Division will make available on the Internet. These electronically produced, high-quality copies were made available through the support of Tangent Imaging Systems and the Hewlett Packard Co.

A scholarly program on Nov. 21 featured those honorees introduced the previous evening, as part of the joint annual meetings of the Philip Lee Phillips Society and the Center for Geographic Information.

While many scholarly details were shared and anecdotes enjoyed, one issue was not resolved: Are the painstakingly drawn maps of previous decades better than the computer-generated ones of today?

The question triggered debate among the featured panelists. Mr. Robinson said that while computer-generated maps are "better looking" they are " not as good. Nobody uses ink, so the lines are all the same width, the lettering is all neat, everything is good looking in terms of neatness, but not good in a communications aspect."

Mr. Voorhees disagreed. "I think the maps are superb today. They can express three dimensions effectively. ... They're terrific additions." Since World War II, Mr. Voorhees has planned and designed mass transit systems around the world, including the Washington Metro.

Opening the morning session was Eric Wolf, with a report on the Phillips Society, a group formed in 1995 to support the acquisition and public outreach programs of the Geography and Map Division.

Mr. Wolf, the steering committee co-chairman of the Phillips Society, expressed his awe and appreciation of the Library's vast cartographic collections: "It has millions of items of every description, including the world's largest repository of cartographic materials, which includes four and a half million maps, 63,000 atlases, 700,000 microfilm and microfiche images and over 25,000 globes, books, CD-ROMs and computer files; and it is growing at a rate of 114,000 new items per year.

"I never cease to be amazed." he said.

The purpose of the society is to stimulate interest in maps among collectors, dealers, map makers, geographers, librarians, historians and teachers, and to make the unparalleled resources of the Geography and Map Division as widely available as possible, according to Mr. Wolf. "We support the division's programs in publications, education and exhibitions and, last but not least, we make financial donations to supplement appropriated funds for the acquisition of rare maps and globes. We also encourage and facilitate gifts and bequests of important cartographic material to the division."

Yusef El-Amin

Arthur Robinson, who made major contributions to the field of cartography, and his wife, Martha

Mr. Wolf encouraged the more than 200 people in attendance to join the Phillips Society, which this past year provided funds to Geography and Map to acquire a pair of 13-inch globes produced by James Wilson, the first American globe maker (see LC *Information Bulletin*, September 1997).

The Center for Geographic Information is committed to creating more direct digital access to the Library's cartographic collections by scanning into digital form large numbers of maps, and increasing electronic access to spatial data.

Ralph Ehrenberg, chief of the Geography and Map Division, indicated that both groups have been invaluable in supporting the division and the Library, and thanked them for their assistance.

A Map Society Forum was moderated by Kenneth Nebenzahl of Illinois, a steering committee co-chairman of the Phillips Society. Among those speaking was Robert Clancy, who represented IMCoS, the International Map Collectors Society. He said, the "future is fantastic" for his group, although "we are an aging population." Mr. Clancy, a medical doctor of immunology and author of two books on mapping, said, "the private collector is the glue for historic cartography." He also spoke of the "fantastic opportunities in collectibles."

The California Map Society was represented by Alfred Newman, who laid claim to representing the oldest group, harking back to 1849 and the Gold Rush. Too esoteric for its time, it lapsed, said Mr. Newman, only to be reorganized in 1979 under academic leadership. California's vastness presents a challenge for meeting planners; consequently, the society meets twice a year, once in the north and once in the south.

The Washington Map Society holds monthly meetings from September to May at the Library. A very active group, it publishes a journal three times a year with major research articles, has a Web site and includes diverse groups of members, from noted academics, Foreign Service and military personnel to kayakers and wine enthusiasts, according to Hubert Johnson, the society's current president.

The smallest group, with 25 members, was the Rocky Mountain Map Society, represented by Wesley Brown, a member of the Phillips Society Steering Committee. Division specialists as well as the chief have spoken at recent meetings.

"I'm presenting the contrasting image of a map society. We don't have a university or institution affiliation," said Mr. Brown. "We keep the society simple to keep it going. We have low-key, quick meetings," he explained.

In the next segment of the program, the Geography and Map Division specialists were introduced: James Flatness, acquisitions officer; Ronald Grim and Patricia van Ee, cartographic history; Gary Fitzpatrick, Geographic Information Systems; and Gene Roberts, National Digital Library.

Mr. Flatness said a few of his goals are to acquire large-scale maps of the Soviet Union and Asia, and maps from the field during World War II.

Cartographic historian Ronald Grim described the Library projects completed last year, including the book *Images of the World: The Atlas Through History;* the exhibition "Celebrating the Portuguese Communities in America — A Cartographic Perspective"; 20 cartographic items in the exhibition "American Treasures of the Library of Congress"; and the cartographic items in the newly released book *Eyes of the Nation: A Visual History of the United States.*

Yusef El-Amin

Oceanographic cartographer Marie Tharp discusses the history of the Geography and Map Division with a seminar attendee.

Ms. van Ee spoke on the division's publications program and plans to begin an "Occasional Paper" series, some of which will be essays or papers; others will be cartobibliographic in nature and describe some of the lesser known collections in the division.

Mr. Fitzpatrick said the Sanborn Map Co., one of the oldest map companies in the United States, will help the Library make available on its Web site nearly 1 million of the richly detailed fire insurance maps (see LC *Information Bulletin,* December 1997). The project will take 10 years to complete. Sanborn will start with Chicago and the first maps will be on-line in the summer of 1998.

More on-line projects were discussed by Mr. Roberts, who said the collection of panoramic maps, now available from the American Memory project at www.loc.gov, will be finished by the end of the year. Future projects include the Library's American railroad maps and maps from the Civil War.

During the lunch break, the participants were urged to view electronic maps, cartographic treasures and the work of Mr. Robinson, Mr. Shelton, Ms. Tharp and Mr. Voorhees on display in the division's reading room. Some of the treasures included a 1482 classical image of the world derived from Claudius Ptolemy's "Geographia"; a 1513 map of the newly discovered continents of North and South America; a 1695 siege of the city of Namur, Belgium, during the War of the Grand Alliance; the 1819 terrestrial and 1821 celestial James Wilson globes; and a 1943 World War II escape map of Southern Germany enclosed in a set of playing cards distributed by the American Red Cross to prisoners of war.

Diane Kresh, acting director for Public Service Collections, introduced the last program of the day, which was a discussion of the history of maps in the Library, led by some of those who know it best: two former division leaders and the current one, Mr. Ehrenberg.

Mr. Ehrenberg discussed the first 150 years of maps at the Library and pointed out that two maps and an atlas were included in the Library's first acquisition of materials in 1801. They were among the most up-to-date maps available at that time (Arrowsmith's "Great Wall Map" of America of 1796 and a six-sheet map of South America from 1799) and" started a pattern that was to continue to the present day."

During the 19th century, Ainsworth Rand Spofford (Librarian 1864-1897) added a number of major map collections to the Library's materials, which today are among the division's treasures: the William Faden Collection of maps of the Revolutionary and French and Indian wars; the Peter Force Collection of early American manuscript and printed maps, and the Rochambeau Collection of watercolor maps showing sites occupied by French forces during the Revolution. In the 1870s, the change in the copyright law began bringing maps into the Library as deposits; and then, in 1897, the Library moved into its own space in the new Library building, and the Map Room (the beginning of the Geography and Map Division) was created.

Mr. Ehrenberg recounted the accomplishments of the first division chief, Phillip Lee Phillips — who traveled around the world, often at his own expense — to find maps and atlases for the Library's collections, and his successor, Lawrence Martin, who served as chief from 1924 to 1944.

Walter R. Ristow, assistant chief in 1946-1968 and chief in 1968-1978, continued the story of the division, recounting anecdote after anecdote about the personalities of the division during his tenure — from Luther Evans to Clara LeGear to Burt Atkinson to Arch Gerlach.

John Wolter, chief of the division from 1978 to 1991, concluded the discussion by recounting more recent activities of the division, including the summer map projects, the move to Pickett Street in Alexandria and back to the Madison Building, and important acquisitions.

Finally, Mary Larsgard, assistant head of the Davidson Library in Santa Barbara, Calif., closed with a commentary on what it was like to work with the division from another library — and how much map librarians all over the country rely on the Geography and Map Division staff for guidance in map cataloging.

On Saturday, Nov. 22, following a lecture by former staffer Richard Stephenson and Mr. Ehrenberg on "Pierre Charles L'Enfant's Plan of the City of Washington and Two Centuries of Change," nearly 80 guests embarked on a L'Enfant-related tour of the city and Arlington, Va. The site selected was where L'Enfant first met with George Washington. For many of the participants the tour was a highlight of the celebration as it gave them the opportunity to mingle informally with each other while sharing their enthusiasm for maps and history.

— *Donna Urschel*

Ms. Urschel is a Washington free-lance writer. Helen Dalrymple contributed to this report.

CORRECTION: A caption in the December 1997 issue, page 374, incorrectly stated the year of the founding of the Center for the Book, which was established in 1977.

Cataloging in the Baltic

Seminar Promotes Cooperation in Estonia, Lithuania, Latvia

Last September, staff of the Library and from the three Baltic countries attended a cataloging seminar in Vilnius, Lithuania. The Soros Foundation provided the funding for this weeklong seminar organized to promote improved cataloging on an international level in Estonia, Latvia and Lithuania.

Among approximately 125 participants were four from the Library of Congress: John Byrum, chief of the Regional and Cooperative Cataloging Division; Sally McCallum, chief of the Network Development and MARC Standards Office; Ruta Penkiunas, cooperative programs specialist; and Vejune Svotelis, senior cataloger in the Central and Eastern European Languages Team.

Opening the session on Sept. 8, Vladas Bulavas, director of the Lithuanian Martynas Mazvydas National Library, which hosted the seminar, welcomed the participants and described the Lithuanian integrated automated information system (LIBIS), which it is hoped will eventually lead to a Union Catalog of Lithuania available to all local libraries.

Sirje Nilbe, spokesman for the National Library of Estonia, introduced the automated system now being used in Estonia to make the transition from a card catalog to an on-line catalog. The Estonian integrated library system (INNOPAC) is based on the USMARC format and will permit the sharing of information. Estonian catalogers will use the Anglo American Cataloging Rules after full implementation in that country.

Guna Delina, deputy director of the National Library of Latvia, noted that Latvian libraries are deeply involved in the computerization process as well as the compilation of the national cataloging rules using AACR as a foundation.

Regina Varniene, deputy director of the Lithuanian National Library, said cataloging rules should reflect a country's national character while following the guidelines of the International Federation of Library Associations (IFLA). She believes that the National Library of Lithuania should write its own cataloging rules to reflect its culture and language.

Nijole Kolesinskiene, director of cataloging at the Martynas Mazvydas Library, gave the history of automation in libraries of Lithuania, noting that the National Library has developed an automated system called UNIKAT which is implemented in all the public libraries in Lithuania.

In front of Lithuania's Martynas Mazvydas National Library (MMNV) (from left): Onute Taluntyte, deputy director, MMNV; John Byrum, chief of LC's Regional and Cooperative Cataloging Division; Ruta Penkiunas, cooperative programs specialist at LC; Sally McCallum, chief of LC's Network Development and MARC Standards Office; Nijole Kolesinskiene, director of Cataloging, MMNV; Vejune Svotelis, senior cataloger on LC's Central and Eastern European Languages Team; and Vladas Bulavas director, MMNV.

Danute Kastanauskaite, professor at Vilnius University, laid out the curricula for the education of librarians in Lithuania.

On Sept. 9 the Library of Congress speaker opening the day's presentations, Mr. Byrum, spoke about the development of the Program for Cooperative Cataloging (PCC) and how it brings together NACO (Name Authority Cooperative Program), SACO (Subject Authority Cooperative Program), CONSER (Cooperative Online Serials Program) and BIBCO (Bibliographic Cooperative Program). Ruta Penkiunas summarized subject cataloging at LC. Vejune Svotelis described the evolution of the Library of Congress Rule Interpretations.

Mr. Byrum noted the wide applicability of the Anglo-American Cataloging Rules as a single standard that greatly encourages cost-effective sharing of cataloging internationally. AACR2 is based on the International Standard Bibliographic Descriptions recommended by IFLA and is reflective of the Paris Principles of 1961.

Ms. McCallum highlighted the information system standards that are essential to sharing information and resources. Communication formats and computer protocols such as Z39.50, the Information Retrieval Protocol, support record exchange and computer communication between different computers and different applications. She also described the Universal Character Set, commonly called by the trademarked name Unicode, and the progress being made toward its adoption.

On Sept. 10-11 the seminar participants divided into two groups. The subject cataloging group was led by LC's Ruta Penkiunas, who delivered several lectures on subject cataloging. The descriptive cataloging group was led by Vejune Svotelis. That group examined many name authority and bibliographic records to point out the meaning and interpretation of the rules and guidelines.

The seminar closed Sept. 12 with a reunion of all the participants in a round table discussion summarizing the week's achievements. The seminar ended on a festive note with an exchange of gift books and a champagne reception.

— Vejune Svotelis

Ms. Svotelis is a senior cataloger for the Central and Eastern European Languages Team in the Cataloging Directorate.

James Gillray, *Monstrous Craws, at a New Coalition Feast*, etching with watercolor, 1787. The title piece of the opening exhibition of the Library's new Caroline and Erwin Swann Gallery of Caricature and Cartoon shows Britain's Royal Family — Queen Charlotte, the Prince of Wales (later King George IV) and King George III — making a meal of the national treasury.

Monstrous Craws & Character Flaws

Cartoon Exhibition Opens New Swann Gallery

by Donna Urschel

The exhibition "Monstrous Craws & Character Flaws: Masterpieces of Cartoon and Caricature at the Library of Congress" is like a good cartoon: simple, direct and powerful.

Featuring 18 original works by historical masters such as Thomas Nast and Honoré Daumier, as well as works by modern artists such as Garry Trudeau, Bill Mauldin, Oliver Harrington, Paul Szep and Al Hirschfeld, the exhibition illustrates succinctly the merit of cartoons as important works of art and vehicles for social and political commentary. The cartoons engender a host of emotions, from anger and sadness to humor and tenderness.

The exhibition, the inaugural display in the new Caroline and Erwin Swann Gallery of Caricature and Cartoon, also highlights the strength and diversity of the Library's holdings of original cartoon art.

"Few people are aware that the Library of Congress is a major repository and a major resource of these works of art," said Sara Duke, a curatorial project assistant in the Prints and Photographs Division, who, along with Harry Katz, curator of Popular and Applied Graphic Art, served as curators of the exhibition.

"Monstrous Craws & Character Flaws" will be open to the public free of charge from Feb. 25 to July 6 in the Swann Gallery, a new exhibition space in the Jefferson Building devoted to the art of caricature and cartoon.

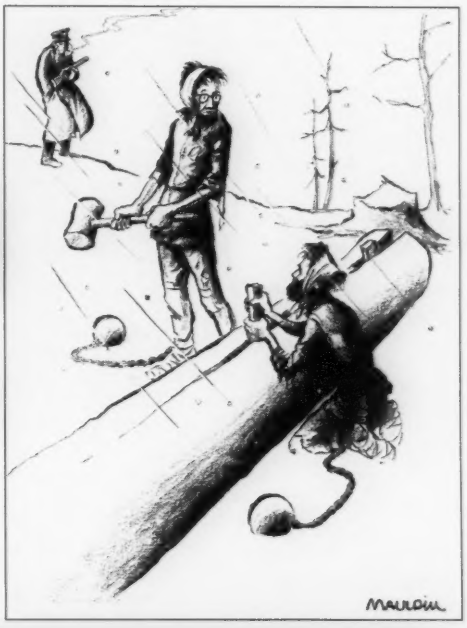
The exhibition takes its title from James Gillray's 1787 hand-colored etching *Monstrous Craws, at a New Coalition Feast*, which lampoons King George III and his family (above).

The cartoon features the King sitting around a table with his wife, Queen Charlotte, and their son, the Prince of Wales (later King George IV), gorging themselves on the national treasury. The words "monstrous craws" refer to the large green goiters, representing money bags, hanging from their necks. The image apparently was inspired by circus freaks who received wide attention in London at the time.

Ms. Duke says the etching's watercolors remain fresh and vibrant because the image has rarely been exhibited.

James Gillray was one of the foremost British satirists in the late 18th and early 19th centuries. He was

"Monstrous Craws & Character Flaws: Masterpieces of Cartoon and Caricature at the Library of Congress" will be on view Feb. 25 through July 6, 10 a.m. to 5 p.m., Monday through Saturday, in the Swann Gallery of the Jefferson Building, 10 First Street S.E.



Charles Dana Gibson, *The Weaker Sex*, ink over pencil with scraping out on board, 1903; Bill Mauldin, *"I Won the Nobel Prize for Literature. What Was Your Crime?"*, ink, crayon and white paint, 1958; Paul Szep, *Vietnam Specters*, India ink with scraping out on scratchboard, ca. 1965-69

"among the most popular, prolific, revered and reviled print satirists of the golden age of English caricature," according to Ms. Duke.

Ironically, this original comes from a group of satires collected by King George IV himself, who, along with his father, George III, shared a passion for satires and acquired contemporary works of the time, as well as those from earlier periods.

Though the royals were appreciative of good wit, there was a limit. On occasion, when confronted by a particularly offensive caricature of themselves, they attempted to suppress distribution of the cartoon by purchasing the entire edition and the plate from which it was printed.

In 1921, the Library of Congress purchased 10,000 British satires, dating from 1780 to 1830, from the royal family, who kept them in the Royal Library at Windsor Castle.

These 10,000 satires represent the "crown jewel" in the Library's political cartoon collections and the nucleus of the Library's British satire holdings, which are among the finest outside Great Britain. They form a collection of great research value and historical interest not only for the breadth and quality of the impressions but also for their close association with the British royal family.

Among the 17 other works is *Rue Transnonain, le 15 avril, 1834* by Honoré Daumier, acclaimed for his merciless caricatures of kings, presidents and others in power who preyed on the powerless in 19th century France. In this work, Daumier criticizes the killing of innocents by King Louis Philippe's troops during a worker's uprising in Lyons in spring 1834. It is considered one of Daumier's greatest political works.

Miguel Covarrubias, a famous "Vanity Fair" caricaturist in the 1920s and '30s, is represented with *Impossible Interviews — No. 18: Herr Adolf Hitler and Huey S. "Hooey" Long versus Josef Stalin and Benito Mussolini* (1933).

An unforgettable cartoon on display is Paul Szep's *Vietnam Specters* (ca. 1965-69), an image of President Lyndon B. Johnson haunted by the ghosts of dead American soldiers (right). Szep is a two-time Pulitzer Prize winner.

From another two-time Pulitzer winner, Bill Mauldin, is the poignant *Didn't We Meet at Cassino?* (ca. 1944), which depicts a U.S. soldier asking this question of an enemy soldier he's about to kill during the World War II Italian Campaign.

Also included is the Charles Dana Gibson cartoon *The Weaker Sex* (1903), in which Gibson parodies his own creations, the winsome, glamorous and passive "Gibson Girls" (above). In this cartoon, the Gibson Girls are assertive giants toying with a minuscule male under a magnifying glass.

Another great American cartoonist represented is Arthur Burdett Frost (1851-1928), best known for affectionate, humorous portraits of rural characters, both human and animal. His work appeared in such popular periodicals as *Harper's Monthly, Life,*

Collier's, *Puck*, *Scribner's* and *Harper's Weekly*. The Frost cartoon is called *He Made Some Hootch and Tried It on the Dog*, from 1921.

One can almost hear the swing music playing in Al Hirschfeld's *The Stage Door Canteen Reopens* (1944), an exuberant evocation of night life in New York City during World War II. Mr. Hirschfeld includes himself in a self-portrait as a bearded sailor to the right of the image with his back to the viewer.

Oliver Harrington, one of the first African Americans to receive international recognition as a cartoonist, is represented with an insightful and tender cartoon of two young black children talking to each other while fishing. It is called *Dark Laughter: "The Teacher Says That Everyone Can Git to Be President. Then How Come the Whole Class Falls Out Laughin' When I Tell 'Em That's My Dream?"* (right).

Brenda Starr
THIS BASIL ST. JOHN MUST BE QUITE A MAN!
SOB!
8-13
BRENDA HASN'T SEEN HIM IN SEVERAL YEARS.. AND HE STILL HAS THIS POWER OVER HER -- A POWER I'M GOING TO BREAK. IF IT'S THE LAST THING I EVER DO....
... AND NOW FOR THAT SCIENTIST OF MINE .... HE'S GOT PLENTY TO TELL AND HE'S GOING TO TELL IT!

Dale Messick, an episode of the *Brenda Starr* comic strip, ink over pencil with blue pencil, 1965; Oliver Harrington, *Dark Laughter: "The Teacher Says That Everyone Can Git to Be President. Then How Come the Whole Class Falls Out Laughin' When I Tell 'Em That's My Dream?"*, crayon, ink, blue pencil, white paint on paper, 1960; Thomas Nast, *A Group of Vultures Waiting for the Storm to "Blow Over." — "Let Us* Prey," wood engraving, 1871.

A Thomas Nast cartoon from 1871 and its woodblock are both on display. *A Group of Vultures Waiting for the Storm to "Blow Over." — "Let Us Prey"* (right), was published in *Harper's Weekly* on Sept. 23, 1871. The woodblock was a gift to the Library from J. P. Morgan in 1919.

Nast, the dominant political cartoonist in America during the second half of the 19th century, exposed the corrupt "Tweed Ring" of New York City's Tammany Hall and contributed to the group's ultimate indictment. Nast's efforts became a landmark in the history of journalistic crusades against corruption in government.

In a biting 1974 cartoon by Edward Sorel, President Richard Nixon is depicted as a tyrannical autocrat, a Louis XIV lookalike, *Milhous I: Lord of San Clemente, Duke of Key Biscayne, Captain of Watergate*. The political figure-as-corrupt-monarch motif was first used in America by cartoonist William Charles. His ca. 1812-13 work, *Josiah the First*, is on display next to Sorel's.

The exhibition also features: George Luks, *"That Man Clay Was an Ass. It's Better to Be President Than to Be Right."* 1899; Garry Trudeau, a strip from *Doonesbury*, 1971; John Held, *The Girl Who Gave Him the Cold Shoulder*, 1923; Peggy Bacon, *The Quest of Beauty*, ca. 1936- 41 (see cover); and Rose O'Neill, *Fortune*, 1903.

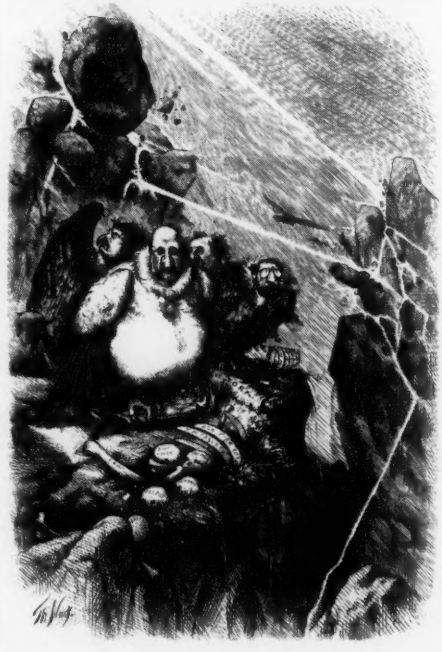
The Swann Gallery is named after New York advertising executive Erwin Swann (1906-1973), who assembled an extraordinarily diverse collection of nearly 2,000 works of cartoon art representing 400 artists and spanning two centuries.

Mr. Swann developed the collection specifically to promote the preservation and connoisseurship of original cartoon and illustration drawings, which he believed should be studied as fine art drawings.

The Swann Collection came to the Library in 1974, with a fund to support its preservation and development. The fund, created in the memory of Mr. Swann and his wife, Caroline, also established the gallery.

The gallery's foyer displays facsimiles of works drawn from the Swann Collection and related holdings preserved within the Prints and Photographs Division.

— Donna Urschel is a Washington free-lance writer.



'African American Odyssey'

Major Exhibition Opens Feb. 5

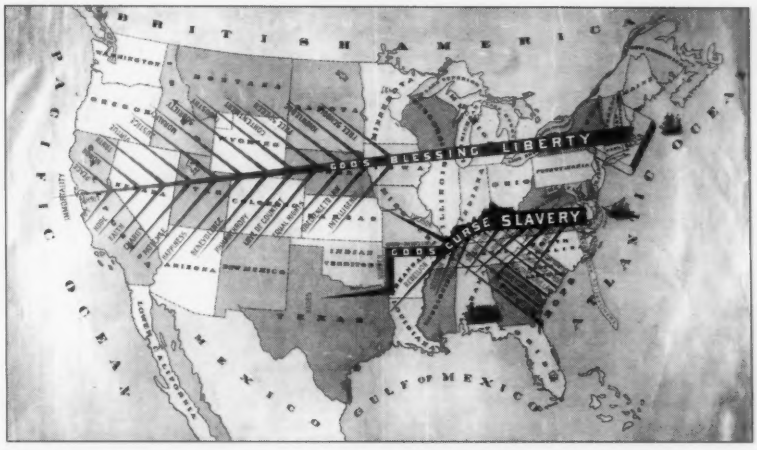
On Feb. 5, the Library will open "African American Odyssey," a major exhibition that comprises items from the nation's largest collection of materials relating to African American history and culture and documents the quest for full citizenship.

"The Library has eagerly sought African American materials for more than a century," said Dr. Billington. "Its holdings encompass not only books, but also manuscripts relating to black individuals and institutions; musical recordings from the world's largest jazz collection; the fullest surviving collection of films from the early black film industry, as well as photographs, prints, maps, folklife and oral histories. These collections demonstrate the tenacity of Americans of all colors and races in believing that this nation guarantees 'liberty and justice for all.'"

The exhibition is based on a book published by the Library in 1993, *The African American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture,* edited by Debra Newman Ham, professor of history at Morgan State University, former specialist in African American history and culture in the Manuscript Division of the Library of Congress and guest curator of the exhibition.

Like the resource guide, the exhibition will have nine sections: Slavery — The Peculiar Institution; Free Blacks in the Antebellum Period; Abolitionists, Antislavery Movements and the Rise of Sectional Controversy; the Civil War; Reconstruction and its Aftermath; the Booker T. Washington Era; World War I and Postwar Society; the Depression, the New Deal and World War II; and the Civil Rights Era. The exhibition will include books, pamphlets, microfilm, manuscripts, newspapers, recordings, sheet music, posters and films.

The "quest for full citizenship" theme of the exhibition will extend to sports figures such as boxing champion and popular hero Joe Louis and Brooklyn Dodger Jackie Robinson, who was the first African American to play major league baseball in the 20th century and who fought for civil liberties even as he achieved recognition for athletic achievement.



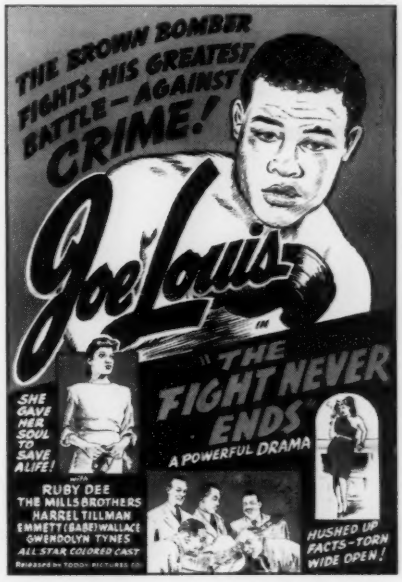
A northern view of slavery in the United States is presented in an 1888 map from the Orcutt Lithographing Co.; poster for the film "The Fight Never Ends," starring boxer Joe Louis

Each section of the exhibition will also include relevant contemporaneous musical selections. For example, from the slave era, the song "Jump Isabel, Slide Water," sung by ex-slave Isabel Barnwell and recorded in 1939 in Jacksonville, Fla., will be played.

The free exhibition will be on view in the Northwest Gallery of the Library's Thomas Jefferson Building, at Independence Avenue and First Street S.E. Graphic kiosks reprising scenes from the exhibition and inviting people to tour it will be mounted in the Library's two other buildings on Capitol Hill, the John Adams and James Madison buildings.

An exhibition catalog, *The African American Odyssey,* edited by Dr. Ham, prefaced by Dr. Billington and published by the Library, will be available in its sales shops in the Jefferson and Madison buildings.

"African American Odyssey" is being supported by the Anheuser-Busch Cos. Inc., the Cafritz Foundation, Citibank, Fannie Mae, the James Madison Council and HBO.



The exhibition will be open through May 2, 1998, from 10 a.m. to 5 p.m. Monday through Saturday. The Library is closed on Sundays and federal holidays. The exhibition also will be available on-line at http://www.loc.gov/exhibits. For information, call (202) 707-8000, (202) 707-6200 TTY.

Smorgasbord of Verse

Poets Levine, Turpin, Sklarew and Gewanter Read

Four poets read at the Library in November: a carpenter, a second-generation Lithuanian, a young, married professor and a Pulitzer Prize winner.

The carpenter, in a historical reminiscence, talked of post-World War II housing-boom builders who used "wood so green it sprouted roots."

The second-generation Lithuanian, whose grandmother came to the United States when she was 15, spoke of traveling back to her native country and seeing the massacre pits where Jews were buried.

The young, married professor recalled college days.

The Pulitzer Prize winner, a peripatetic and humorous man, spoke in a quintessentially American tone of dry, dusty cities bathed in watercolor light. And he cracked a lot of spontaneous jokes.

Philip Levine won the Pulitzer prize for poetry in 1994 for *The Simple Truth* (Knopf), which he described as "a sad little book." From it, he read "The Poem of Chalk," about a man from Senegal who "had the bearing/ of a king of lower Broadway ... someone for whom loss/has sweetened into charity." He holds a piece of chalk aloft in his left hand. "He knew/the whole history of chalk, not only/of this particular piece, but also/the chalk with which I wrote/ my name the day they welcomed/ me back to school after the death/of my father."

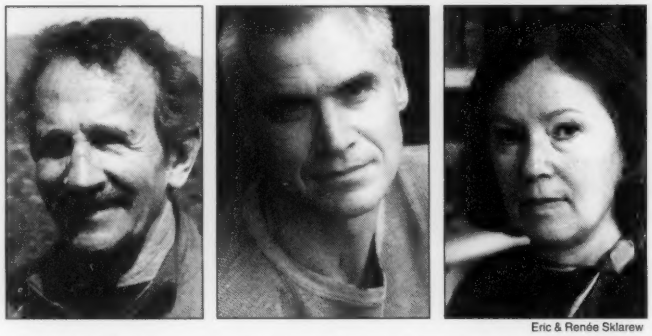
"What Phil has done is write poems about work and working-class life," said Poet Laureate Robert Pinsky in introducing him. "They are poems of memory, not of nostalgia, but of historical memory."

Mr. Levine said he was walking uptown from his home on Manhattan's Bleecker Street in 1993 when he saw the man. "If you walk the streets of New York with eyes open, you'd see him because he'd always be there in one guise or another." Mr. Levine, who is teaching in Houston, said, "I think it was designed by a moron with a terrible headache. Just keep building until you get to Arizona and then it will be reborn and we'll call it Phoenix."

The carpenter, Mark Turpin, read with Mr. Levine Nov. 20 in the Mumford Room to about 100 people. He also spoke of chalk: "a chalk line snapped on the cement." He notices the minutiae of artistic tools, of the pencil lead being "plowed" particulate onto the wall of a portable toilet, and, in a poem about the birth of his son, "The eyebrows: two watercolor lines,/ brush dipped only in water."

Mr. Turpin is the cowboy poet of carpenters. From a poem in progress, he read "A building rises as a performance of repetitive effort. A chalk line snapped on the cement [over] ... thin soil hiding buried antique bottles." He spoke of "lumber chosen, dragged, slid, raised, marked" and "the continual accretion of debris swept, stepped on, kicked out of thoroughfares." He described the "hammer as wounder and lover of the nail" and the carpenter, "his heart's pain snapping it flat, snapping it flat."

Mr. Pinsky described Mr. Turpin as poet who uses "wacky" regionalisms and old-fashioned words and who is "not a novelty" because he is a carpenter but "a studious poet."



Eric & Renée Sklarew

Poets Philip Levine, Mark Turpin, and Myra Sklarew read their work at the Library in November.

Mr. Turpin is a master carpenter and crew foreman for a small Berkeley, Calif., construction firm and is the author of *Nailer*, published this year by Graywolf Press in *Take Three: 2, Agni New Poets Series.*

The second-generation Lithuanian immigrant, Myra Sklarew, read "Ode to the Czar's Assassin" about Czar Alexander II's killer, who indirectly caused her grandmother to emigrate. "I sing to the Czar's assassin /for reminding her//to be afraid ... I sing to the useless / items she dragged from the old world//to the new, to the embroidered bedsheets/hairpins, to the delicate cups//and saucers that would break/along the way ... /I praise the Czar's assassin/who kept me from being bones//in the graveyard, blood earth/in the massacre pit//provender for the sacred oaks./I would have been birch//or flax, rye seed in their bread, spore/in their mushroom, wild//strawberry."

Ms. Sklarew is the author of eight collections of poetry and a work of short fiction. *From the Backyard of the Diaspora* (1976, 1981) received the Jewish Book Council Award in Poetry and the Di Castagnola Award; the title poem of her most recent collection of poetry, *Lithuania: New & Selected Poems*, received the Anna Davidson Rosenberg Award from the Judah Magnes Museum.

Mr. Pinsky praised Ms. Sklarew's poetry for its physicality. "It has the ability to change direction very quickly."

Introducing the young, married professor — David Gewanter, who also read Nov. 13 in the Montpelier room — Mr. Pinsky said, "Poetry is like ice skating: you can turn quickly. Prose is like wading. It also has a lot of good. You can see your toes,

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An Italian Perspective

Ambassador Salleo Offers Political Worldview

Ferdinando Salleo, Italian ambassador to the United States, delivered a Nov. 12 lecture on the changing U.S.-Italian relationship in the context of the broader U.S.-European situation.

In his introduction, Dr. Billington noted that Mr. Salleo had served two previous diplomatic tours in Washington and had held posts in Paris, Prague, Bonn and Moscow, where he was Italy's last ambassador to the Soviet Union and subsequently ambassador to Russia.

To many observers there is "an acceleration of the path of change" in Europe, said Mr. Salleo. Assessments of prospects for the Continent and the United States tend to swing between enthusiasm and pessimism. A few years ago, there was wide concern about the perceived "decline" of the United States, along with "Europhoria" and awe at Japan's apparent economic success. Now, there is talk of a "superiority complex" in the United States and growing pessimism about Europe. Mr. Salleo believes taking the long view is a better approach: "We should avoid overdramatizing the daily chronicles."

He pointed out that U.S. administrations generally had supported European efforts to achieve greater cohesion and stability through the Economic and Monetary Union (EMU) and its goal of a single currency. According to Mr. Salleo, the United States "appreciates the macroeconomic stabilization progress that the project has induced in many European countries, Italy for one,"

Michele Iannacci

Italian Ambassador Ferdinando Salleo

and the American business community would benefit from the single currency.

Turning to foreign policy, however, Mr. Salleo noted important differences between the United States and Europe. As for America's relationship with the European Union, he noted that "an unspoken sense of *dialogue des sourds* — dialogue of the deaf — is perceptible on both sides." He cited three major foreign policy issues that highlighted changing European and American approaches and alliances: the Middle East, where he contrasted Europe's more conciliatory attitude toward nations such as Iran and Iraq and America's hard-line stance; Bosnia, which he qualified as a "remarkable success" but one that had severely tested the U.S.-European partnership; and the integration of Central and Eastern Europe into the Atlantic community, which he called the issue that will shape the European-American partnership in the next century.

Mr. Salleo urged the Atlantic community to move beyond the political-military alliance of the Cold War to a more basic commitment to a U.S.-European partnership. Italy, he stressed, as the world's fifth-largest industrial economy, must play a fundamental role in European organizations and alliances. Simultaneously, Italy's geographic location and long-established ties with the nations of Southeastern Europe and the Mediterranean have led it to support an expansion of NATO to include Central and Southeastern Europe and to back a U.S. commitment to the security of the area. Mr. Salleo expressed the need for the European Union to become a foreign policy partner of the United States.

Referring to Thomas Jefferson's warning to President James Monroe against American involvement in European affairs, Mr. Salleo stressed that Europe and the United States were more alike than different and that cooperation was needed now more than ever.

— Carol Armbruster

Ms. Armbruster is the French and Italian area specialist in the European Division.

Poets

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for example."

Mr. Pinsky praised his former student's "metaphysical wit" and described his imagination as "dashing from thing to thing," adding, "He teaches at Georgetown University, comes from Michigan, studied at Berkeley and taught at Harvard."

Mr. Gewanter read poems from his first collection of poetry, *In the Belly*, published this year by the University of Chicago Press. He offered this from a reflection of college life, "Letter in My Desk:" "This 'campus' is a psychiatric institution. ... They give me/psychotropic drugs/to block 'attacks,' then others to block/ the side effects. ... Some people here, / they just lift them up and down with drugs,/like puppets. ... /Well, reading a lot/in college sometimes, a phrase or sign/gave other meanings, coded messages to me. ... Learning a career was just learning to adjust/a machine that's//grinding us up. ... All these years I've been banging/on a door — //but I'm the door."

— Yvonne French

Ms. French is a public affairs specialist in the Public Affairs Office.

Visitors to the Bay Area Discovery Museum in Sausalito, Calif., can experience "Adventures into Books: Gumby's World" through April 10.

News from the Center for the Book

Gumby Exhibit Supports 'Building a Nation of Readers'

"Adventures into Books: Gumby's World," a traveling exhibition developed by the Bay Area Discovery Museum in Sausalito, Calif., promotes "Building a Nation of Readers," the Center for the Book's national reading promotion theme for 1997-2000.

The exhibit opened on Nov. 18 at the museum's waterside location at the northern end of the Golden Gate Bridge, where it will remain on view until April 10. Then it will begin a tour of nine other children's museums that are members of the Youth Exhibit Collaborative and located in Hull, Quebec; Houston; St. Paul; Denver; Cleveland; Chicago; Indianapolis; Memphis; and Brooklyn, N.Y., where the tour will end in June 2001.

"Gumby has been a Center for the Book reading promotion 'spokes-character' in past years, and it's exciting to renew our association through this innovative exhibition," said center Director John Y. Cole. "The center also is pleased to continue the community-level partnership with children's museums that began in 1994 with the Library-Head Start-Museum family literacy project."

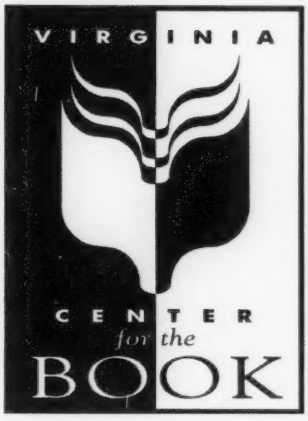
In "Adventures into Books: Gumby's World," children can "walk into" giant books, which is how Gumby, the popular clay animation figure, begins his adventures in his long-running television show. Visitors also receive a hands-on introduction to Gumby and the art of clay animation, and the opportunity to create their own books and share their favorite books on-line. Developed under the leadership of Bay Area Discovery Museum Director Bonnie Pitman, the exhibition was created with the support of Gumby creators Art and Gloria Clokey.

For public information about the exhibition and its schedule, telephone (415) 487-4398. The media contact is Kathryn Eustis, telephone (415) 824-6800.

■ **State Literary Heritages Celebrated.** This autumn center Director John Cole participated in several annual state center events that focused on the writers and literary traditions of individual states.

A sold-out dinner for more than 300 people at the Illinois State Library on Oct. 24 kicked off the Illinois Center for the Book's "Illinois Authors' Book Festival." Featured guests were writers Sara Paretsky and Richard Peck, and 60 Illinois authors from throughout the state. Mr. Peck, a noted author of books for young people, met with groups of students and teachers on Oct. 24 to discuss his books and their themes. In her keynote address at the dinner, popular mystery writer Ms. Paretsky called on the "community of the book" to make certain its voice is heard in the new electronic age. On Oct. 25, Mr. Cole joined Secretary of State and State Librarian George H. Ryan and State Library Director Bridget L. Lamont in making the opening remarks and in the ribbon-cutting ceremony. Mr. Cole also acknowledged the work of Sandy Bellatti, coordinator of the Illinois Center for the Book.

Pulitzer Prize-winning author William Styron was the special guest on Nov. 6 at the dedication of the Virginia Authors Room at the Library of Virginia in Richmond. More than 600 people wedged themselves into the main entrance hall of the new building for the ceremony and to hear Mr. Styron, who prepared a



special reading for the occasion. Mr. Styron was introduced by his biographer, James L. W. West III, the director of the Center for the History of the Book at Pennsylvania State University.

The Virginia Center for the Book, the sponsor of the Virginia Authors Room, arranged for a special signed bookplate by Mr. Styron to accompany the latest edition of his book *The Confessions of Nat Turner.* The evening's program included remarks from Virginia Center for the Book board President Marcy Sims, State Librarian Nolan Yelich, Library Board Chairman Self L. Guerra, and Mr. Cole, who recognized the achievements of former Virginia Center for the Book Director Beverly Bagan, and the current director, Deborah L. Hocutt.

Historian Stephen E. Ambrose was the keynote speaker on Nov. 9 in Baton Rouge at the Louisiana Center for the Book's annual celebration of Louisiana Historical Writing, titled "History, Heritage, Heroes — Journals of Discovery. His presentation, which drew on his research for his best-selling book *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*, was enthusiastically received and discussed by an audience of more than 350 people. Many of the questions after his talk centered on the previous week's public television series about the Lewis and Clark expedition in which Mr. Ambrose played a prominent role.

Mr. Cole thanked the Louisiana Library Foundation, which supports the Louisiana Center for the Book, State Librarian Thomas F. Jaques and Louisiana Center for the Book Coordinator Sharilynn Aucoin. The day concluded with workshop sessions on "Current Historical Writing and Publishing in Louisiana," "Social and Cultural Dimensions of History," and "Southern Justice? The Politics of Feuding in 19th Century Louisiana" and a reception for Louisiana authors. The program was supported by a grant from the Louisiana Endowment for the Humanities.

■ **Arizona Book Discussion Groups for Seniors.** The Arizona Center for the Book recently supported "The Story-Teller's Story," a statewide reading and discussion series on autobiography for older adults. Developed by the National Council on Aging and funded in part by the National Endowment for the Humanities, the project loaned books to participants from seven host sites: Sun City, Parker, Tucson, Prescott, Bisbee, Scottsdale and Lake Havasu City. The books discussed were: *One Writer's Beginnings* by Eudora Welty; *Black Boy* by Richard Wright; *Patrimony* by Philip Roth; and *The Woman Warrior* by Maxine Hong Kingston. For information about the Arizona Center for the Book and its programs, contact executive director Deanne Poulos, P.O. Box 34438, Phoenix, AZ 85067, telephone (602) 265-2651, ext. 899.

■ **Connecticut Center for the Book Launched.** On Nov. 17, the Connecticut Center for the Book, located at the Hartford Public Library, began its activities with the opening of an exhibition, a public program and a meeting of its statewide advisory council. Rep. Barbara B. Kennelly (D-Conn.), honorary chair of the new Connecticut center, was a special guest and one of the introductory speakers, along with Center for the Book Director John Cole

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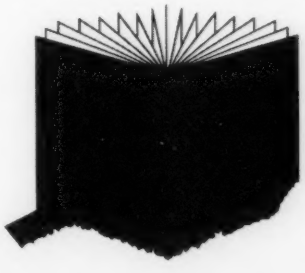

WISCONSIN CENTER FOR THE BOOK

and Louise Blalock, Hartford Public Library's chief librarian.

The program, "Great American Portraits," moderated by author Phyllis Theroux, featured readings by Connecticut cultural and business leaders from Ms. Theroux's recent work, *The Book of Eulogies*. The program was sponsored by the *Hartford Courant* and also featured a performance by the Greater Hartford Academy of the Arts Jazz Choir. The exhibition, "A Connecticut Sampler," presents a historical overview of book production and the book arts in Connecticut. Kathleen Lyons is coordinator of the Connecticut Center for the Book.

■ **Wisconsin Book and Bookmarks Published.** *Wallace Stegner and the Continental Vision: Essays on Literature, History, and Landscape*, a book of essays presented at a May 1996 symposium in Madison, Wis., has been published by Island Press of Washington, D.C., and Covelo, Calif. Sponsored by the Wisconsin Academy of Sciences, Arts and Letters and the Wisconsin Center for the Book, which is part of the academy, the symposium honored Stegner three years after his death. The price of the 245-page book, which was edited by Curt Meine, is $24.95.

To commemorate "Building a Nation of Readers," the Wisconsin Center for the Book has published eight bookmarks that celebrate Wisconsin's literary heritage. They are available free in limited quantities from the Wisconsin Academy of Sciences, Arts and Letters, 1922 University Ave., Madison, WI 53705-4099, telephone (608) 263-1692.

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